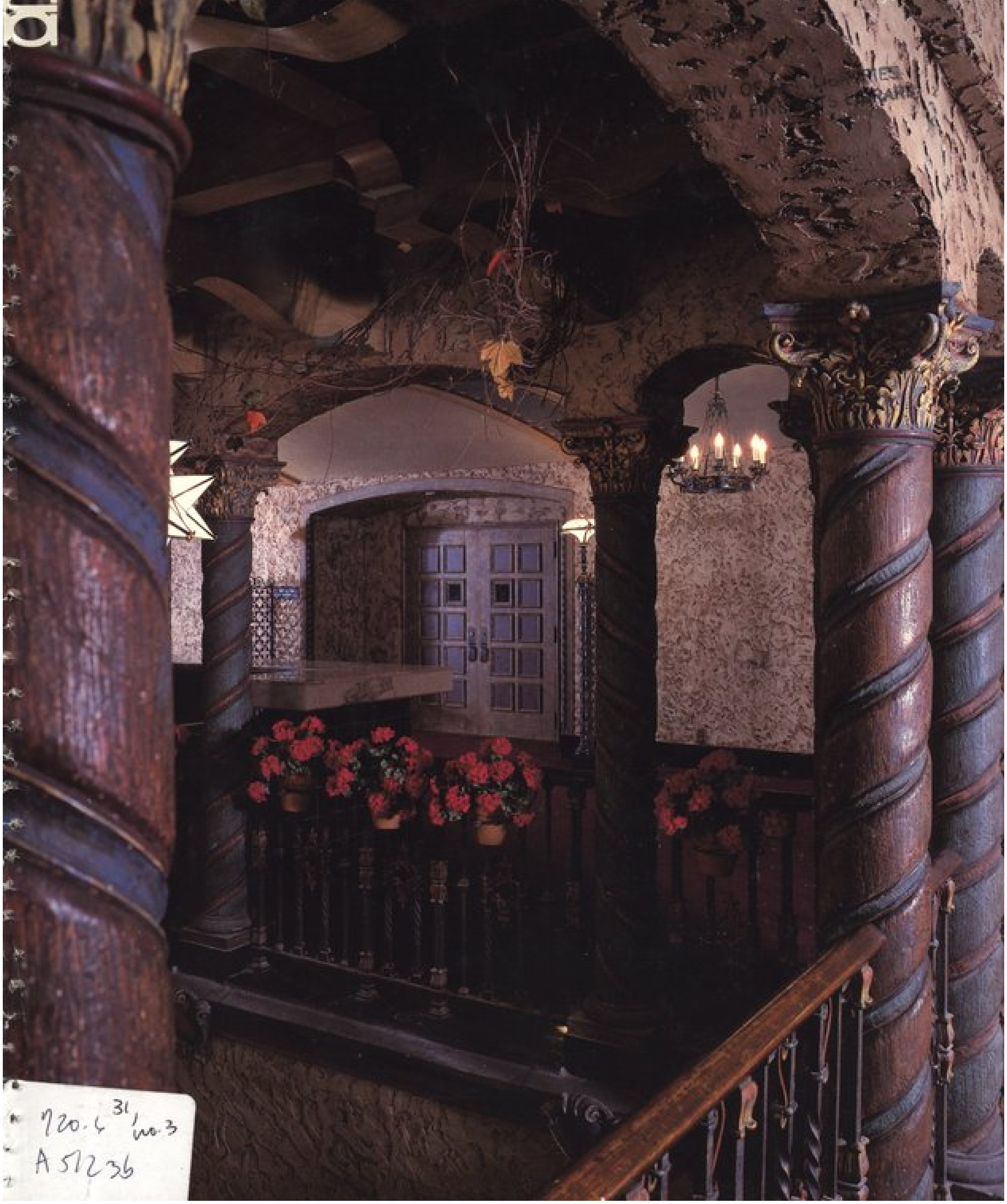
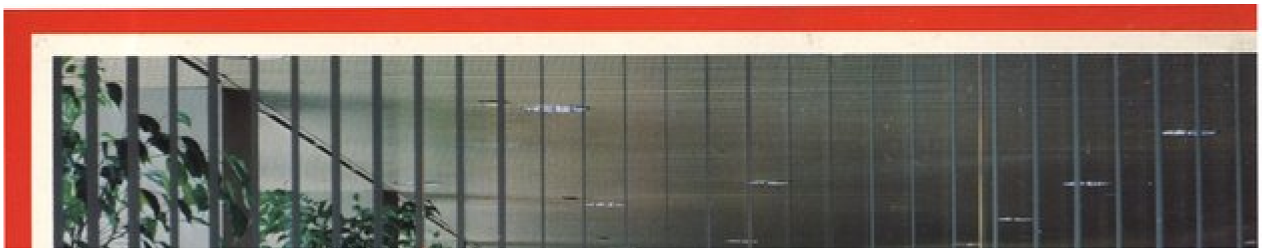
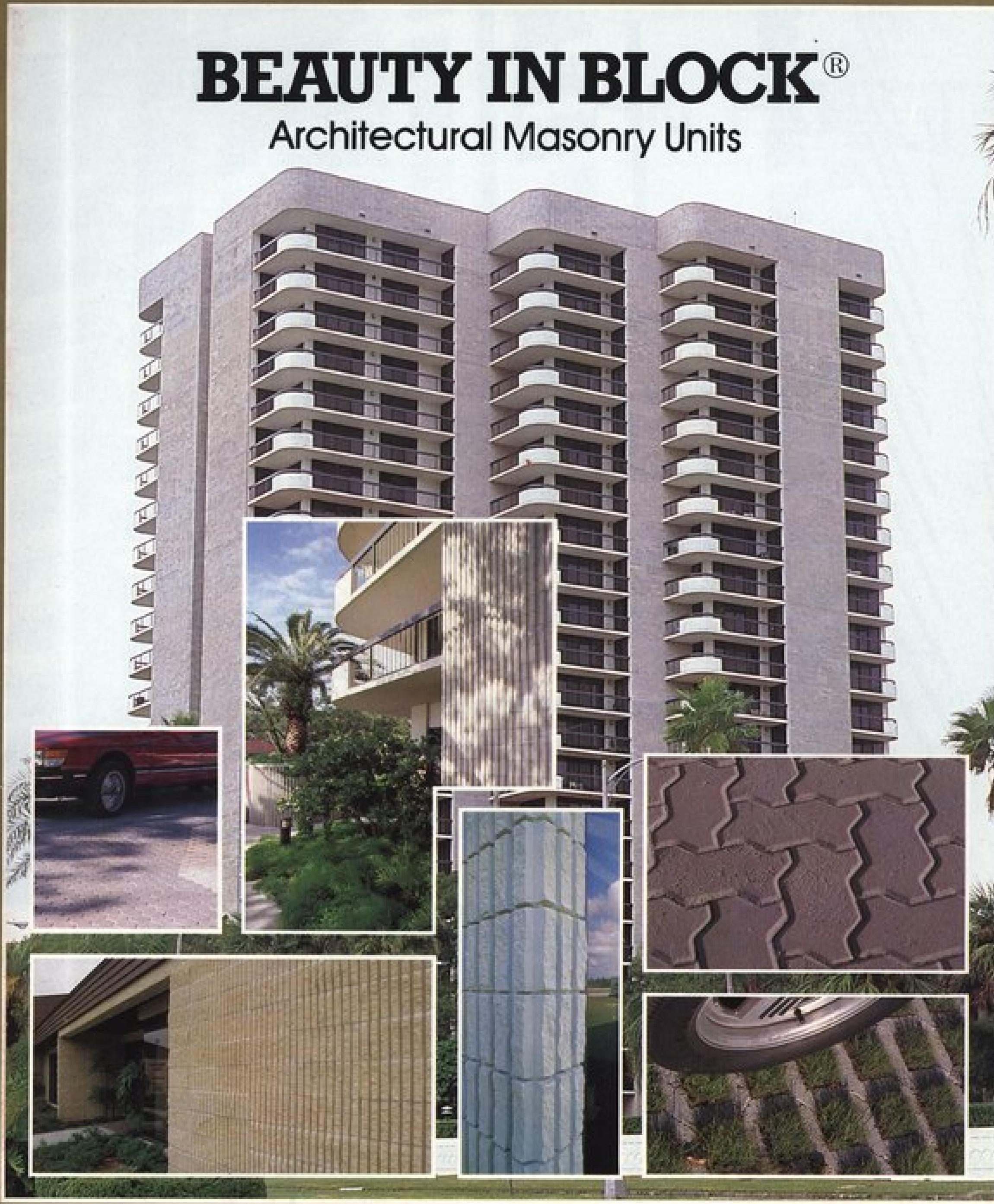
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May/June 1984







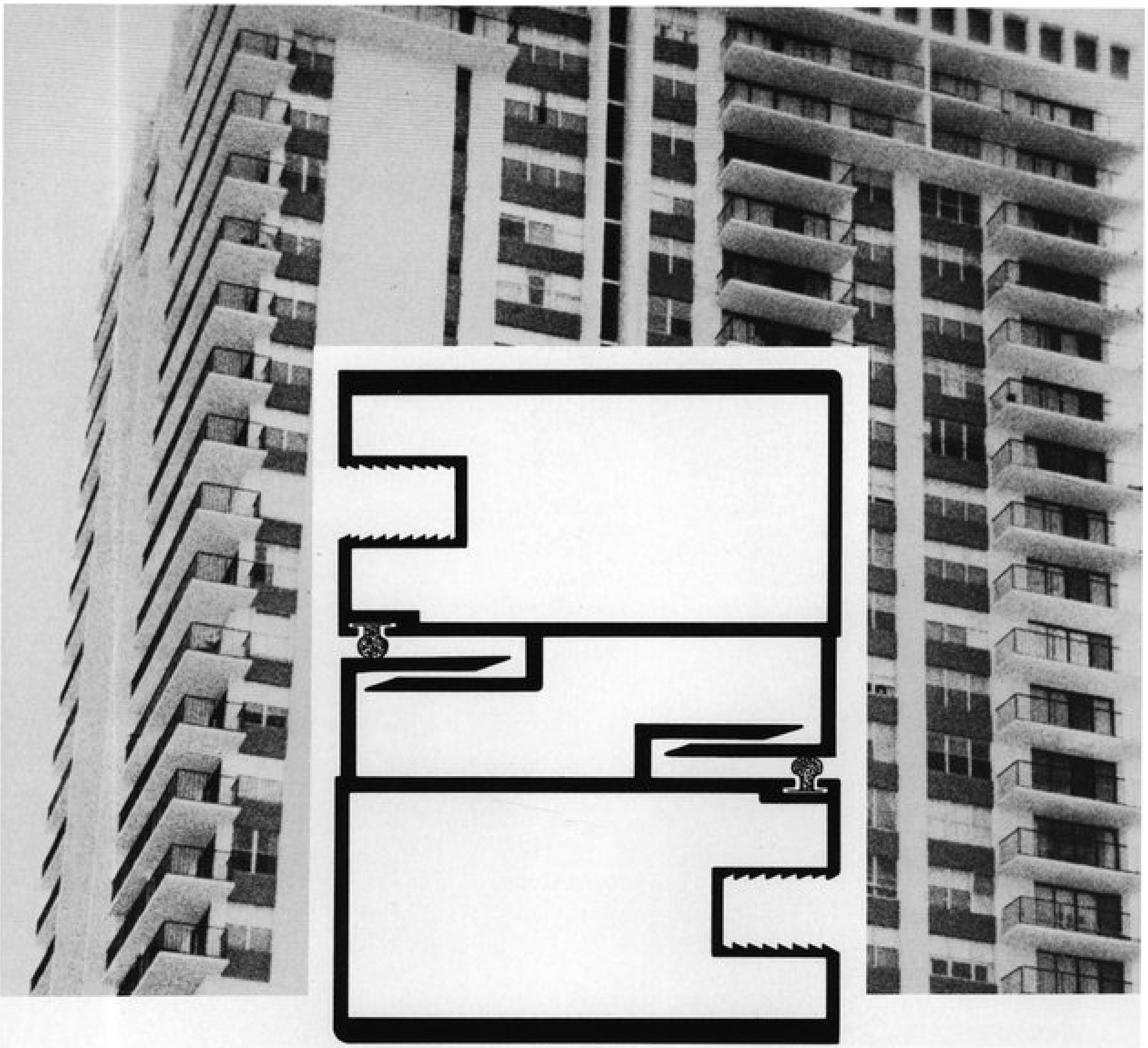


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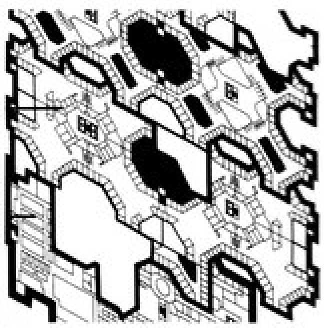
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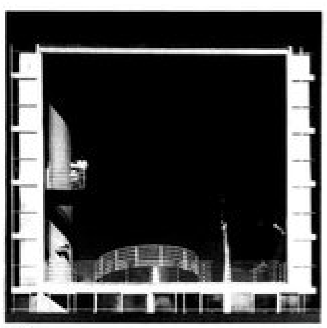
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Cover photo of the mezzanine of Jacksonville's restored Florida Theatre by Steven Brooke for KBJ Architects.

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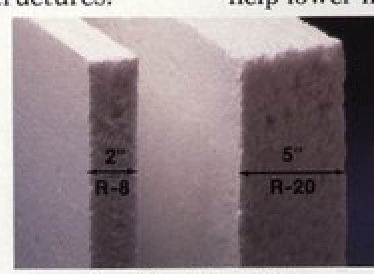


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EDITORIAL

Paul Goldberger of the New York Times *recently wrote of Miami that "this is a city whose downtown seems intended to be driven into, not walked through. Its architecture offers little to interest the pedestrian, and virtually every building in town looks better from afar."*

Perhaps that's a revelation for Mr. Goldberger, but it certainly isn't for me. What large building doesn't look better through the eye of a wide angle lens or from a distance great enough to appreciate more than its cornerstone?

The headline for Goldberger's article cited the fact that the appeal of the Miami skyline was lost at the pedestrian level.

Again, I ask, "What's new?"

I went to New York in early February excited about seeing some of the buildings newly constructed since I last visited the city some years ago. Well, I had an interesting reaction to the "concrete canyons" of New York and I say to you that if the appeal of the Miami skyline is lost to pedestrians, the appeal of the New York skyline is not only lost . . . . it's non-existent.

"Why," I asked myself, "did the AT&T Building look so fine in photographs and so uninviting from the street? Was it because I was dwarfed, overwhelmed, what? Was the building any less a work of great architecture because I couldn't get far enough away from it to fully appreciate it? Of course not!

How can any skyscraper, or series of skyscrapers, be fully enjoyed or appreciated from the street? In the first place, there are too many distractions at street level . . . garbage, alleys, driveways, storefronts, people and so on. If we could walk fifty feet above the sidewalk, then we could begin to take it all in. One hundred feet above the sidewalk and the pedestrian could begin to fully appreciate the impact of the individual structures and the beauty of the details, many of which are at the top of the building.

But, such is not possible and so I suggest to you that what we are left with is a collective impression. Is it really important that the best view of our "skyscraper cities" is not from the sidewalk? I suggest that what is really important is not even the individual structures and how we react to them as good or bad buildings.

What is important is the city as a whole and how the buildings work together. In the case of New York, the "concrete canyons" awe the pedestrian, and occasionally present the man on the street with a clear view of the top, or side, or soaring slope of a truly exciting piece of architecture, which can be considered on its own merits. But, with all of that, comes a threat to the pedestrian. Concrete all around and going upward for great distances can cause one to feel a need for space.

Chicago has handled that need wonderfully. The same "concrete canyons" in Chicago open up frequently into green spaces and plazas with benches and fountains and sculpture . . . and even, music. In New York, I longed for a place to sit and think, and I didn't find it.

Both cities are architecturally exciting, but so is Miami.

I stress that in my opinion even the best architecture, if it's at skyscraper scale, is not best viewed from the street. That does not, however, mean that these cities and these buildings are not for the people.

Diane D. Greer

NEWS

Architects Design Group of Florida, Inc., a Winter Park architectural firm, is headed by an avid art enthusiast who has been closely involved with the art community in Winter Park and Orlando for many years. Keith Reeves, AIA, President of Architects Design Group, feels that supporting talented artists is just as important as a client's support of his design work.

In that tradition, the firm recently made a major contribution to the Orlando Science Center. The funds which the firm donated were used for the design and construction of a temple entranceway to the **Egyptian Mummy: Secrets and Science** exhibit. The firm also commissioned the renowned Central Florida artist, Brandt Magic, to create a limited edition poster for the event.

The entranceway of the Egyptian exhibit depicts a loose interpretation of temple ruins in the XIX dynasty. Design and construction was made possible by the Architects Design Group, and the project designer was Peter Birkholz.



Rendering of entrance to Egyptian Mummy Exhibit courtesy of Architects Design Group.

The National Trust for Historic Preservation has designated May 13-19, 1984, as National Historic Preservation Week with the theme "Preservation Is Taking Care of America."

Michael L. Ainslie, President of the National Trust, explained the theme when he said, "Quality rehabilitation and restoration, as well as quality maintenance, are the principle concerns of all preservationists, including the owners of old homes, city and state government officials and owners of commercial buildings. I know that preservation and neighborhood groups across the country will seize the opportunity to demonstrate their commitment to preserving our heritage."

The U.S. Navy's first double-decker pier, designed by Gee & Jenson Engineers-Architects-Planners Inc., may become a prototype for future pier construction.

The new pier eliminates much of the clutter and congestion which occurs on existing single deck piers and more important, the new pier will offer improved service to fleet surface combatants.

This design is the first practical application of the findings of studies performed to determine the optimum configuration of piers to meet the needs of the Navy's modern surface combatant fleet. The design will reduce many of the high costs

associated with operation and maintenance of single-deck piers and have an economically competitive first cost.

Pier Zulu, as it's known, will be built at the Naval Station in Charleston, S.C. The double-deck pier will be a concrete structure, 1,245 feet long, but only 76 feet wide. The new design will offer the Navy the advantages of twice as much pier front to each berthed ship and the increased efficiency of having the operational support function and the utility support functions separated.



Pier Zulu, designed by Gee & Jenson of West Palm Beach, is the U.S. Navy's first double deck pier. *Photo courtesy of Colee & Co.*



A combination of the old and new proved effective when the old Southern Bell building in South Miami was refurbished. The architectural/design firm of Wolfberg, Alvarez and Taracido Associates laid down design plans for their new offices in that building. The firm used a very functional dove grey ceramic tile supplied by Forms and Surfaces, Inc. of Miami. South Florida's climate has made the use of ceramic and porcelain tiles very popular due to their low maintenance, durability and clean styling. *Photo of the Wolfberg, Alvarez and Taracido office by Martin Fine.*

PETERSONDesign Produces Style with Flair

Pat and Rick Peterson are a young, talented couple from the Midwest with a flair for style that brings their design lines of tables, carts, pedestals and lamps into the categories of the great design masters.

Their philosophy is simple—aim high for quality in design and materials so the end product is both pleasing to the eye and mind, yet satisfies the more practical requirements of durability. Their flair for functionalism, sometimes obtained by bending a few of the rules of design, is evident in their new catalogue featuring several deco and asymmetrical lines of tables, pedestals, lighting and carts.

Within a few short years, PETERSONDesign has grown nationwide with dealers in seventeen cities including Pat Moore of P.J. Moore Associates, Miami.



One of PETERSONDesign's newest tables is The Alexandria, a deco design glass top table with wooden colored discs.

MEMBER NEWS

HCDA, Inc. (H. Carlton Decker & Associates) has joined the Coral Gables business community by establishing expanded offices in the Ponce area. The firm is currently working on a laboratory complex for Erwin Chemical Laboratory. **Hansen Lind Meyer, P.C.** Architects/Engineers, has been listed among the top five designers of health care facilities in the nation. **Modern Healthcare,** which conducts an annual ranking of the top 100 health care architects, has placed HLM in the top ten for the last three years. This year, the firm ranked #1 in dollar volume and #4 in square footage. Of the top five firms listed, HLM was the only one to show an increase in business during 1983.

Pelican Bay, a condominium community designed by Schwab & Twitty Architects of Palm Beach and Houston, as featured in the Design '84 presentation at the 40th Annual National Association of Home Builders (NAHB) convention in Houston. The towers at Pelican Bay were the finale of the special presentation produced by the American Institute of Architects. Pelican Bay is a part of Pasadena Yacht and Country Club, a large, master planned development by U.S.S. Realty, a division of the United States Steel Corporation.

Harvey Ferber, AIA, John Schlitt, AIA, and Charles Block, AIA, took top honors in the 1984 Indian River Awards Program. Twelve projects of residential scale and character were submitted and Awards of Excellence went to **Ferber, Schlitt and Block** with an Award of Merit being presented to **Wayne Rogers, AIA.** Jurors for the competition were **Philip Steel, AIA and Ronald Schwab, AIA,** of Palm Beach and **Robert G. Currie, AIA,** of Delray Beach.

Daniel D. Capotorto, AIA, has been promoted to Vice President of the firm of **Harper & Buzinec** in Miami. **Mr. Capotorto** is a Senior Project Manager for the firm. **Richard C. Skurow, IDSA,** has been elected Chairman of the Southeast Chapter of the Industrial Design Society of America. Skurow is the Executive Director of Schwab & Twitty Architectural Interiors & Environmental Graphics. **The Haskell Company** has named Vail H. Hanlon to the position of senior staff accountant for tax and affiliate operations. **Ms. Hanlon** is a CPA and she will supervise the preparation of financial statements, budgets, and management reports at the **Haskell Company** which completes over $100 million annually in commercial, industrial and other projects.

Deryl Louise Buford, AIA, has been named staff architect and project coordinator for **The Evans Group.** A former project designer and member of the **EPCOT** rehabilitation team for WED Enterprises, Walt Disney World, **Ms. Buford** will serve

Continued on page 37

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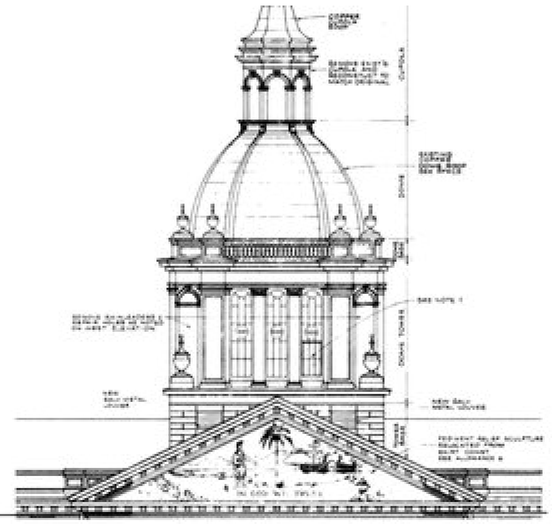
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AT ISSUE IN TALLAHASSEE



George Allen, CAE

Election year politics and a constitutional proposal on tax controls may have placed Florida legislators in political checkmate this year, but it hasn't stopped them from dabbling in other issues which will have a great impact on the state for years to come.

Environmental protection is on every lawmaker's priority list in one form or another. The question is not so much whether the state's ecological systems and coastal areas should be protected, but who is going to do it and just how hard will they make it to develop land in Florida in the future.

Architects have traditionally supported environmental protection measures and growth control mechanisms in Florida. It will be interesting to see whether that support continues when this session is over, once developers and designers begin to find out how tough the current controls will be to deal with in the decades ahead.

There are other issues impacting architects in Florida. Following is a capsule sketch of the more important items on the legislative menu.

Building Codes and Standards

The "Threshold Building Law" made it through the 1983 session following an extensive review by a special construction industry study committee and legislators. It didn't fly too well so it's back this session for retooling. Special inspectors will be redefined and efforts made to bring about more uniformity in the interpretation of building codes by building officials.

There have been efforts statewide by Fire Department officials to become more involved in the building process with powers to oversee the design and planning of structures. At the state level, the State Fire Marshal is asking the legislature to remove the delegation of authority for reviewing plans for compliance of the uniform fire safety standards from user agencies. The State Fire Marshal wants to review the plans for any construction or alteration on state owned buildings or state-leased space. An appropriation to hire four people to do the job has been requested.

The Board of Building Codes and Standards has asked the Legislature to amend the Accessibility by Handicapped Persons Statute to alter corridor requirements, restroom requirements and the amount of common area which must be accessible to handicapped persons in public facilities.

Professional Regulation

The Department of Professional Regulation is requesting authority to access the court system without going through the State Attorney's offices to seek civil penalties and injunctive relief against persons practicing a regulated profession without a license.

Another proposal would provide authority to DPR to maintain records on probable cause proceedings and allow the department to review the records involving professionals whether probable cause is found or not.

Public Construction

The FA/AIA is supporting legislation which would require agencies to utilize the most recent application code in the planning review and approval process to remove some of the confusion which is created by the lapse in time it takes to update agency rules.

The prohibition against public agencies using "sole source" specifications in designs for public buildings is expected to come up for review again. The FA/AIA feels that the law should be changed to allow for greater flexibility by the designer who should not be prevented from selecting the product, process or system which is in the best interest of the client or user of the structure.

Other Issues of Interest

The Legislature is being requested to approve the establishment of a School of Architecture at the University of South Florida. If approved, this would be the third school of architecture in the State University System, and with the University of Miami, the fourth architectural degree granting institution in Florida.

The FA/AIA remains unalterably opposed to the insertion of bidding procedures in the Consultants Competitive Negotiations Act. However, there do not appear to be any attempts this session to change the law.

Clean Up '84 is the catch phrase for a Constitutional Amendment which is being argued this session. It would grant legal standing to anyone who chooses to sue anyone else to protect their individual "rights of environmental quality." It sounds innocent enough, but if passed, this would be placed before voters in November and could add additional costs and delays to developments in Florida.

The "Proposition 1 Tax Cut" constitutional amendment will not be considered by the Florida Legislature, but will affect what the legislature does. The amendment proposal, if it receives the blessings of the court system, will be voted on in the general elections in November. If approved, it will cut back revenue to state and local governments in Florida by more than 22 percent calling a halt to public construction across the board for several years.

Therefore, Proposition 1 and the fact that all seats in the House of Representatives and half of the State Senate will be up for releection this fall means the 1984 session will be free of any major additions to the appropriations budget and most certainly an absence of serious measures to increase taxes.

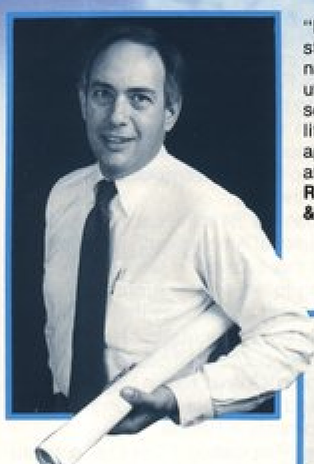
Which leads us back to checkmate and a question of why is the State Legislature even meeting this year? It's a good question with a simple answer: because the State Constitution requires it.

George Allen *is FA/AIA Executive Vice-President.*

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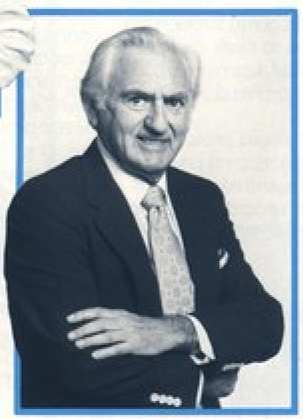


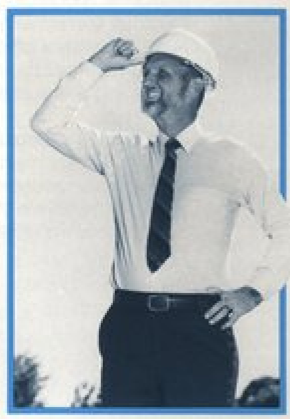
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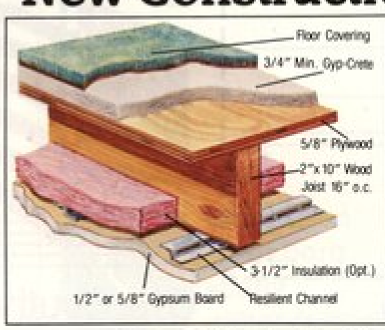
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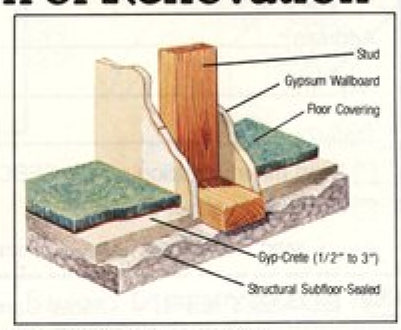
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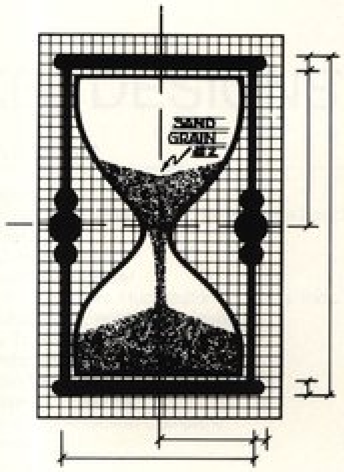
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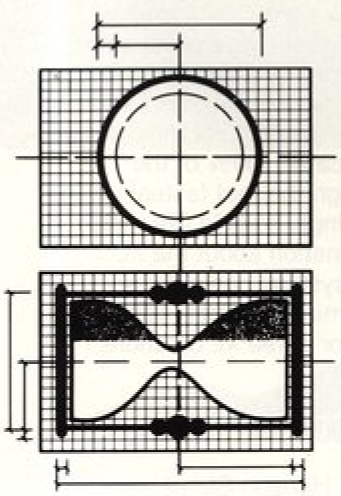
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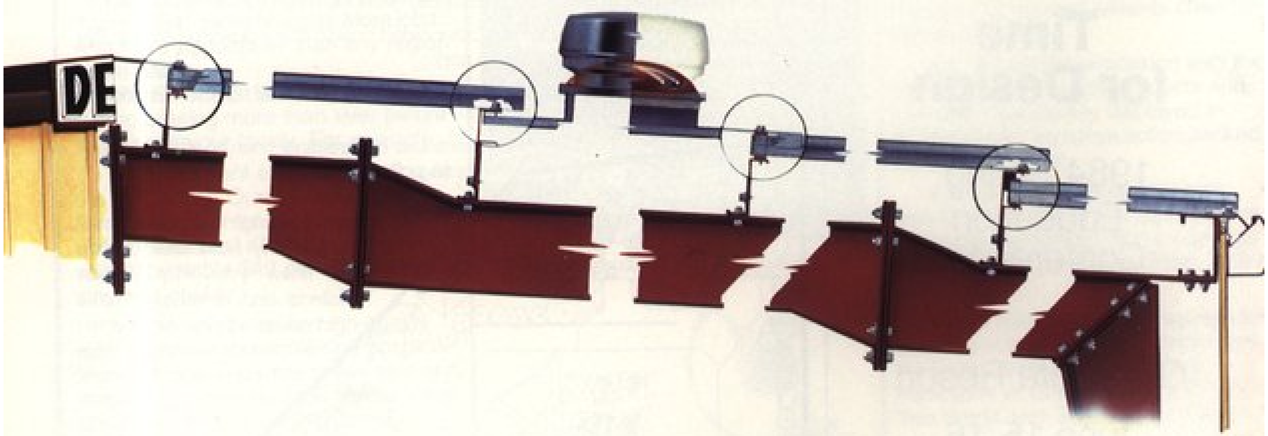
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Project
Tournament Players Club, Ponte Vedra Beach
Achitect
KBJ Architects, Inc.
Structural Engineer
Smith, Hardaker, Huddleston & Collins, Inc.
Mechanical/Electrical Engineer
Roy Turknett Engineers
Landscape Architect
Hilton Meadows, ASLA
General Contractor
Daniel Construction Company
Owner
PGA-Tour

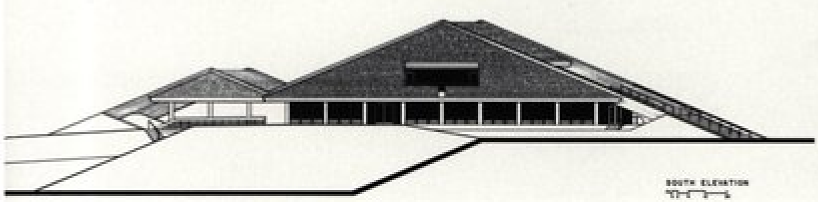
Designing a clubhouse for the premiere golf tournament of the PGA-Tour was no game. The charge from PGA-Tour Commissioner Deane Beman was a facility to support a field of the 144 top names in professional golf for a week long tournament sporting the biggest purse in professional golf.

The Tournament Players Club is owned by the professional golfers themselves and demands an architectural design unmistakable in its identity and as unique as the golf course which it serves.

"Stadium Golf", a concept pioneered by Commissioner Beman, underlies the design of the 18-hole course by golf course architect Pete Dye and the 37,000 square foot clubhouse by KBJ Architects, Inc.



Above: Clubhouse and viewing terraces from the 18th fairway. **Photo courtesy of Koppers Company, Inc.;** *Below: South Elevation. Porte Cochere is to the left, terraced stairway to upper level hospitality room is to the right.*



Beginning with 315 acres of low-lying coastal land midway between the Intercoastal Waterway and the ocean front, the golf course was sculpted from more than a million cubic yards of earth excavated for the flood control lake system. Stadium-like viewing areas were created throughout the course by shaping the earth into mounds and a twenty-five foot high building pad was created to place the clubhouse at the pinnacle of view of tournament activities.

The building form is conceived as an extension of its earth base with the wide roof overhangs furnishing sun protection to viewing galleries surrounding the main level of the building. A linear axis of paired structural bents is created to provide clear span space at the upper level room and at the porte cochere.

The Tournament Players Club functions as a year-round membership club but the Tournament Players Championship, held annually in March, is the prime reason for the functional plan of the clubhouse.

Tournament week requires the housing of three separate and distinct functions: press and media communications, player activities and patron hospitality.

The Press corps facilities are located in the lower level. This 15,000 square foot area is used by the working press as a media center and hub of media communications. During the balance of the year, the space is used for storage and golf cart operations. Built into the surrounding earth berms, the space maintains a comfortable temperature year round through its earth insulation and a natural ventilation system.

Player activities are concentrated on the 15,000 square foot main level including player reception and locker room areas with private player dining rooms. In addition, this level contains the Pro Shop, ladies locker room and patron dining areas. The circulation plan is designed to provide privacy for the tournament players and furnish amenities such as showers, sauna and Nautilus gym.

The Patron hospitality center is located in the upper level. This 7,000 square foot loft area, contained below the roof, can be opened to provide banquet facilities for pre-tournament functions then subdivided to provide private corporate hospitality suites for major tournament sponsors. Viewing terraces incised into the roof overlook tournament play with a

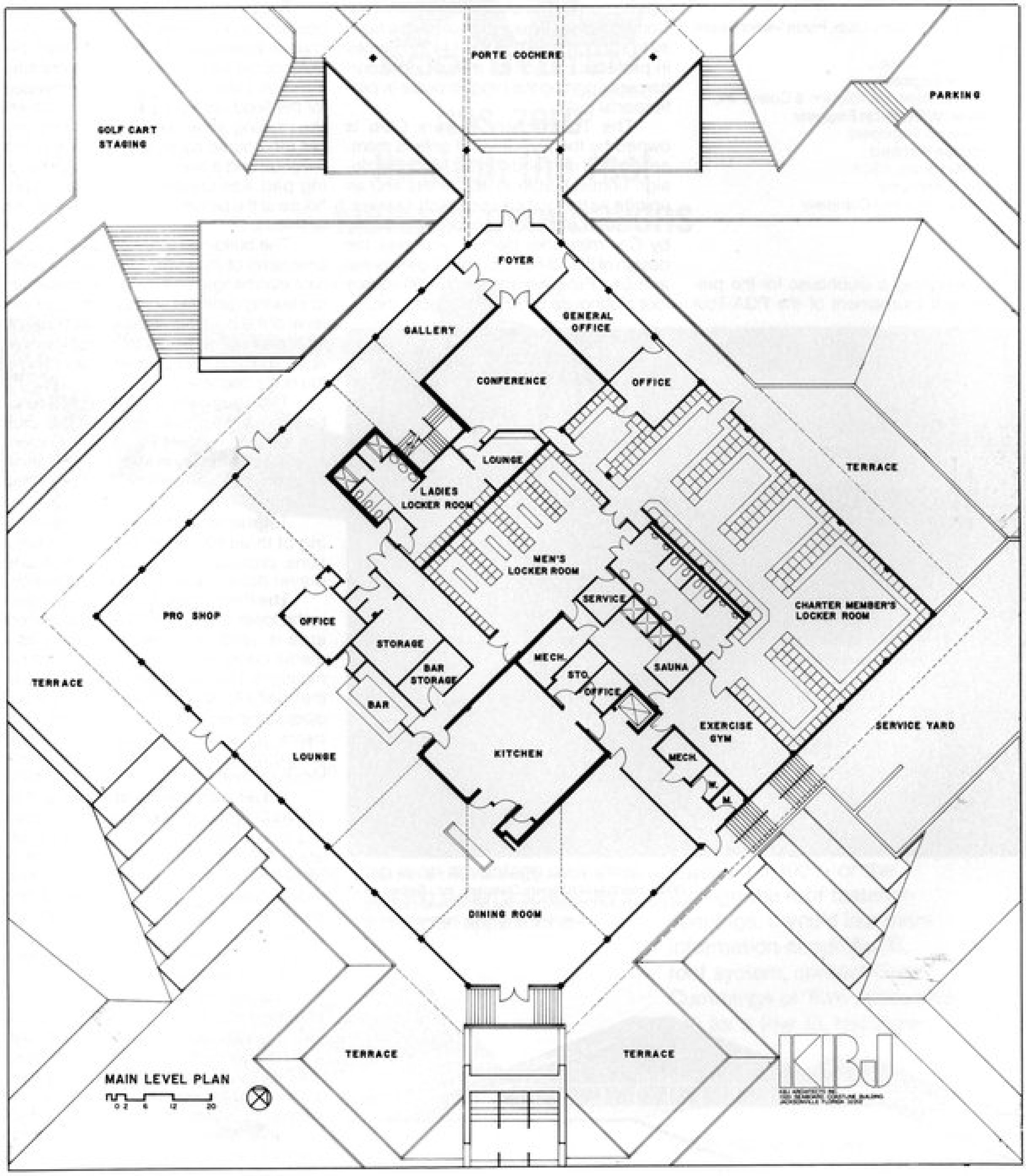
monumental exterior stairway giving direct access to the 18th green area.

Construction at the bermed lower level is reinforced concrete masonry. Main and upper level floor framing is structural steel and open web joist with roof framing of structural steel and structural glued laminated timber. The roof construction is wood decking with fire-retardant cedar shake roofing.

Interior wall finishes are painted gypsum wallboard and cedar paneling with ceilings of exposed wood decking. Furnishings and casework designed by KBJ Architects, Inc. are oak.

The Tournament Players Club was completed in October of 1980 at a building cost of approximately $38.00 per square foot.

James Rink, AIA, *is Vice President of KBJ Architects, Inc. and was project architect of the Tournament Players Club.*

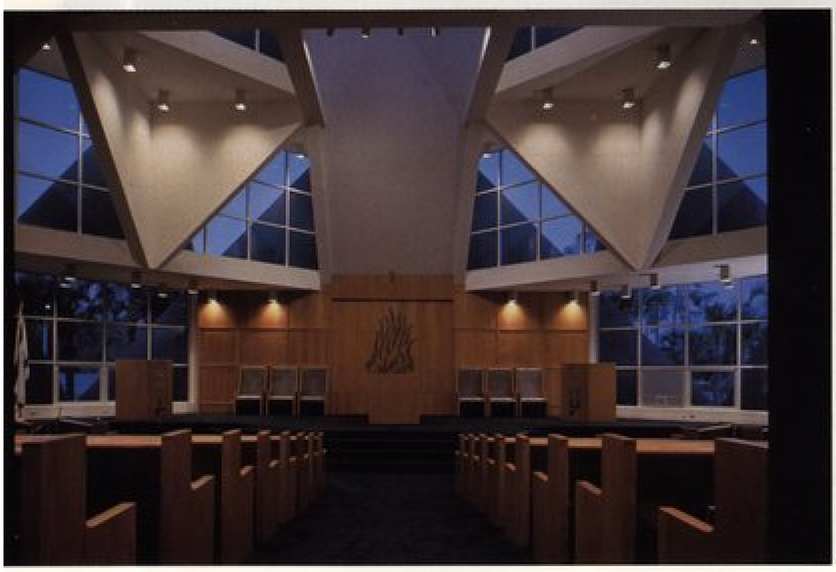


Left: Main Level plan; **Below:** *Entry and porte cochere.*
Photo by Bob Braun.



CHARLES SIEGER: SHAPING SPACE SYMBOLICALLY





Project:
Bet Breira Congregation
Architect:
Charles Sieger Architectural Offices
Engineers:
Davis Engineering
Contractor:
Altman/Meyers Construction Co.
Landscape:
Henderson Rosenberg Scully
Owner:
Bet Breira Congregation

The description of religion interpreted as architectural metaphor created a design climate which allowed pre-classical forms to embody the general work.

In the Judaic religion numerology expresses many of the inspirations and aspirations of the spirit of the religion. Eighteen is the number equated to the intuitive spirit of the phrase "life."

The general plan of Bet Breira is a simple grid 18 square. Upon a square sits stacked cubes equal distance in height to width. These cubes are sheared at 45 degrees on each face, creating truncated cube octahedrons. The vertical glazing inside each cube is baffled by its external walls allowing indirect light to penetrate the cube prior to entering the main body of the building. This was a direct attempt at symbolizing the corbeled nature of large stacked blocks creating a space. Each of the volumetric equilateral triangles created as a result of the truncation invert on each other spatially symbolizing the Star of David on the vertical glass interface.

The cubes are stacked in the sanctuary to create a stepped pyramid with an internal space symbolizing a large corbeled room. Here the four posted tent that covered the ark of covenant is symbolized and the history of the architectural religious form of the stepped ziggurat is embodied in the sanctuary area and its total expression. Truncated cubes are stepped and end in four pylons which surround the central west window which

Above & left: *East facade of Congregation Bet Breira and interior of sanctuary, looking east.* Photos by Mark Surloff.

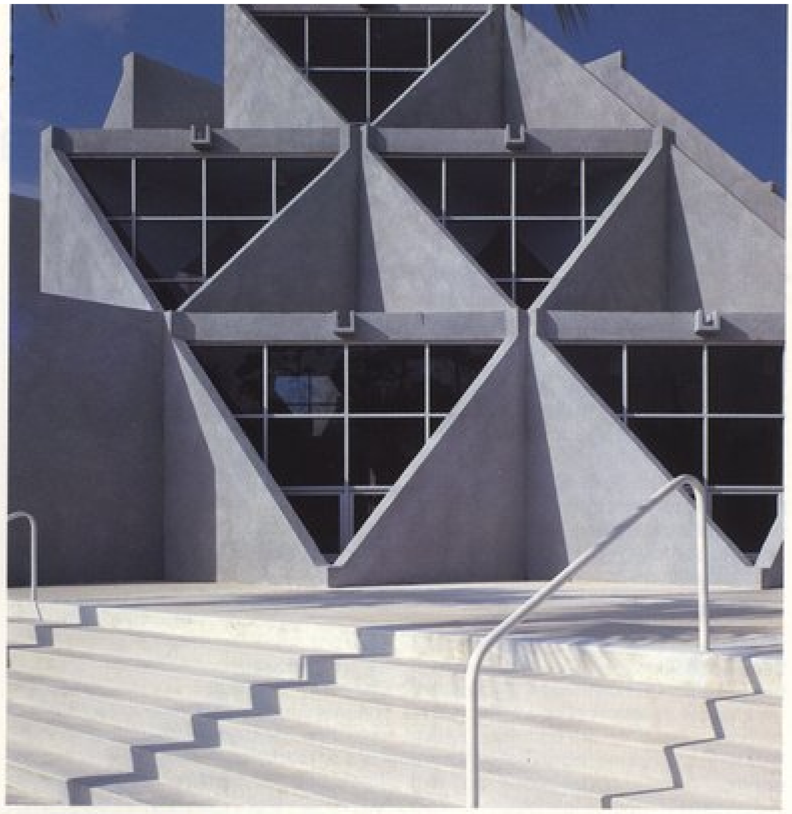
lights the arc doors that hold the Torah as the sun sets on two prominent religious holidays. Stairs rising on the east-west axis are blocked by gates symbolizing the protectorate entrance and the ascension of man. At the top, no landing occurs.

On the roof of the 12 classrooms and adminstration areas are a truncated cube which serves as a remembrance of how the sanctuary was made and functions as baffled skylights. In the raised plaza is an area crushed out of the slab where a symbolic oasis occurs giving shade and relief from the tropical sun that soaks the plaza.

The central court with four trees is the place in the school where learning and gatherings occur. The raised entrance plaza creates a sense of procession to the entrance tower where the three cubit high space announces the decision to enter the sanctuary, social hall, school or administration offices.

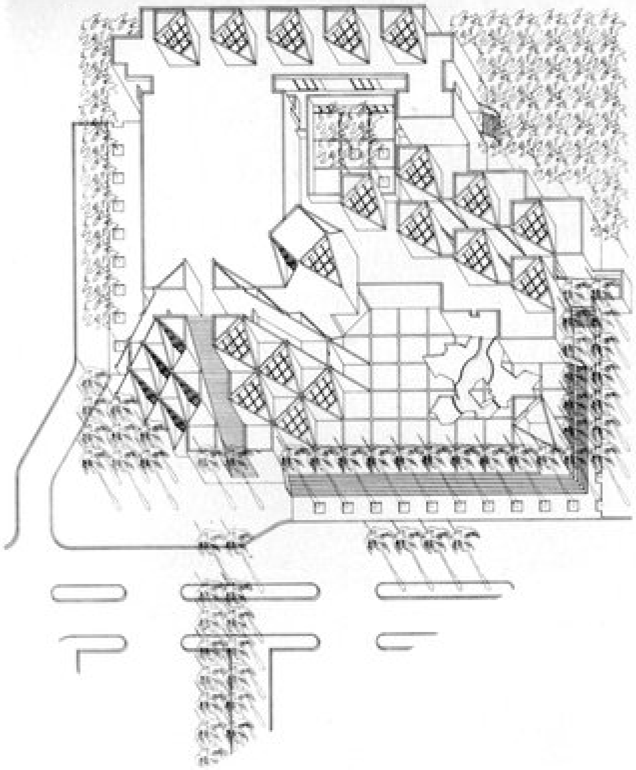
This synagogue and parochial school envisions religion as a series of social meeting places where tradition and history can be taught and translated into contemporary life.

In conjunction with the architect's sensitivity to this project, landscape architects, Henderson-Rosenberg-Scully &





Two views of the north side of the building. Photos by Mark Surloff.

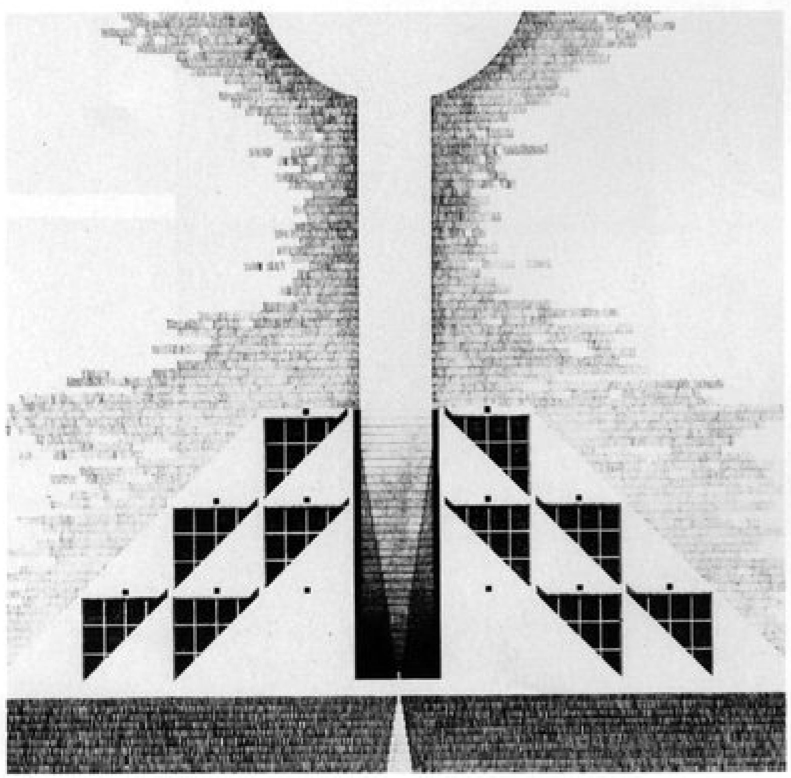


Associates, were particularly sensitive to the symbolism and strength of forms inherent in the building. The plant material selected for the spaces surrounding the building are very architectural in form. Plants were arranged to reflect the strict building module. Sabal palms of matched height march across the front of the building in perfectly even spacing. A double row of Vietchii palms leads the eye to the ascending stairway.

Near the main entry, a large concrete plaza represents the desert through which the Israelites passed on their way to freedom. In that space, a jagged opening pierces the concrete, as though broken by the hand of God. In this small space, the landscape architects created a microcosm of habitats found in the Middle East. They used plants native to the region, from the date palms and papyrus found in the marshes along the Nile and the Jordan Rivers, to the Olive tree found on the terraced hillsides around Jerusalem.

This synagogue and parochial school envisions religion as a series of social meeting places where tradition and history can be taught and translated into contemporary life.

Axonometric and site plan for the Congregation Bet Breira. Drawings courtesy of the architect.



CHARLAN BROCK YOUNG: REINVENTING THE NEIGHBORHOOD

Laird M. Boles

Together for just three years, the Orlando architectural/planning firm of Charlan Brock Young & Associates is a 15-man firm that has chosen to specialize in multi-family housing of all sizes and densities. Believing there must be an integrity for good architectural design, and with a philosophy best described as "sensitivity in housing", CBY has attained a high standing in the design community and a national reputation . . . uncommon achievements for a partnership of such brief tenure.

Until recently, the role of the housing architect, and housing itself, had not experienced real dramatic change in this country. Before the 1970's, single and multi-family housing was done mostly by builder/developers who built homes from stock plans. However, over the past decade, and probably beginning in California, the shape of the American neighborhood has changed along with the needs of people's different lifestyles. For the first time, housing can be marketed on a large scale for specific lifestyles. Competition among builders and developers has become tremendous and what has evolved is the need for architects and planners who can consolidate architecture, planning and marketing into a cohesive unit.

Gary Brock, Charles Charlan and Brad Young, as independent architects, had grown to appreciate the work of California-based housing specialists like Barry Berkus, Walt Richardson and Fisher Friedman — architects with a deserved national reputation for creating lifestyles that are successful through a masterful blend of marketing, merchandising and exceptional design. Housing also afforded a unique freedom from some of the many constraints found in other forms of the discipline. The varying design scale and the rapid turnover of projects kept their design and planning skills well-honed and always evolving. All of these things motivated Charlan, Brock and Young to take the important steps to form their own firm.

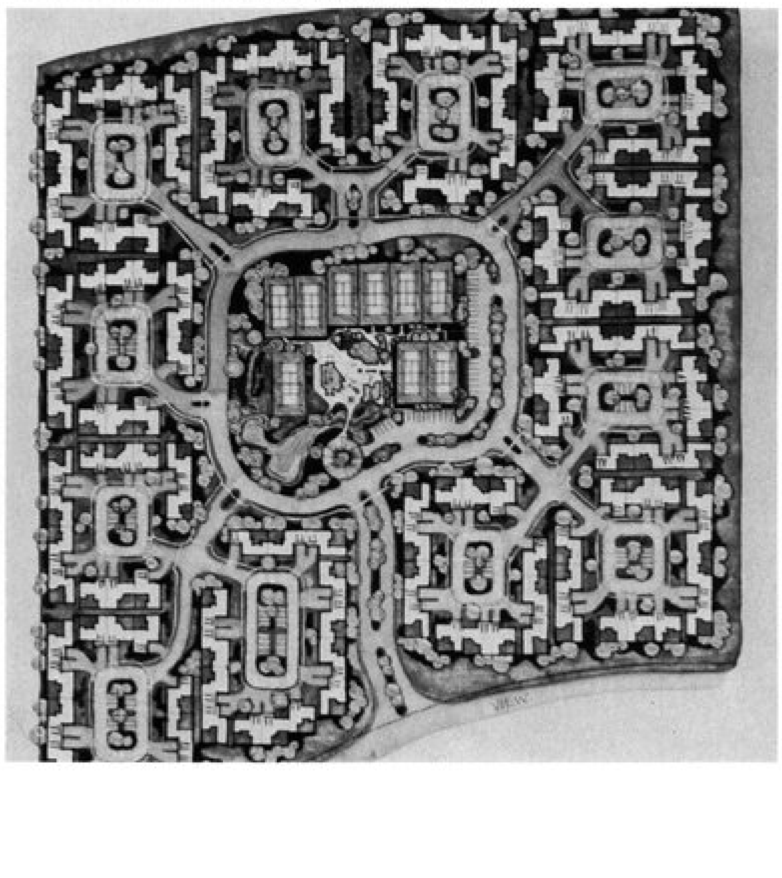
Admittedly, after having started their own office and establishing a strong client base, the principals still wavered on whether they should dare to specialize in housing. The partners always felt like renegades in the architectural profession who relied too much on Madison Avenue marketing rather than pure architectural fundamentals. Though CBY now takes on occasional commercial or specialty projects, it was quite a while before they were willing to admit they wanted to be housing specialists.

At CBY, there are three fundamentals which stand as the cornerstone of the services they provide their developer/clients. First is the extreme importance placed on land planning and the simultaneous integration with architectural design. With the future of housing being based on densities from six to 60 units per acre, only innovative land planning, coupled with good architectural design, will decrease the feeling of overcrowdedness and monotony.

Relating architectural design and land planning concepts to solve such things as monotony, privacy and views, while still addressing all the salient requirements regarding climate, topography and vegetation, is the primary function of the sensitive interface of land planning and architecture. CBY's land planning is marked by a certain looseness or randomness that is translated somehow into a positive, marketable community. Whether their projects contain 100 or 600 multi-family homes of the sale type, the firm stresses the village approach to housing, trying to break up large monotonous blocks into mini-villages with which people can identify.

Another key ingredient in the firm's operating philosophy is its interest and expertise in the context of marketing. Often, CBY's sensitivity to lifestyle, as it relates to marketing strategy, helps them get the job. Their commitment to marketing extends well into the region of sales marketing where the firm's principals interact directly with the developer's sales marketing staff to direct the development of logos, signage and sales centers, landscaping and the total image of the project.

Editor's Note: George M. Notter, FAIA, President of the AIA, recently addressed the National Association of Home Builders at its convention in Houston. Notter's remarks confirmed the AIA's long-standing interest in residential design and he stated that "our social fabric is sewn from the cloth of residential design — specifically home ownership. When the home-building industry is healthy, then our nation is in good shape."



Site plan for Tennis Villas at Scottsdale Ranch. Plan courtesy of CBY Architects.

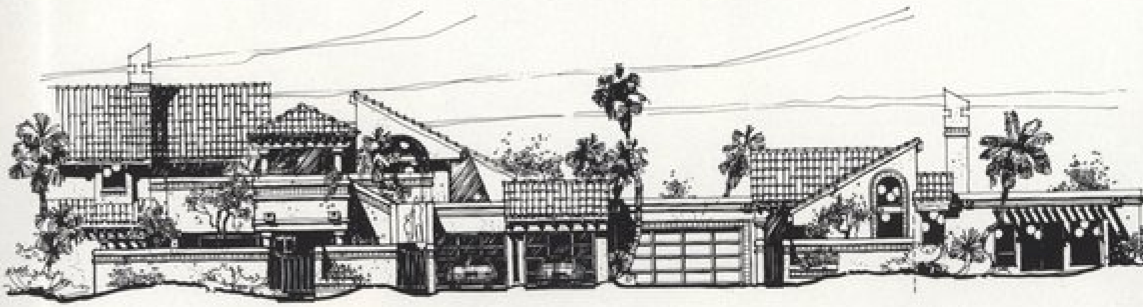
Philippe Bay, Safety Harbour, Florida: Sales of these townhomes showed the designers that the public wanted exciting, livable spaces. The project demonstrated that houses don't have to be boxes to be affordable.

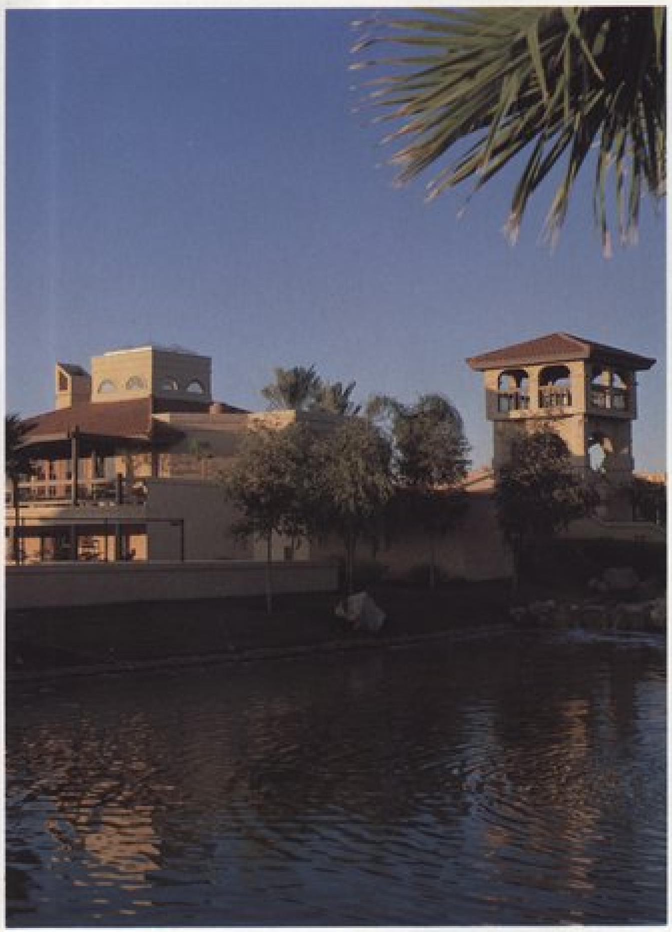


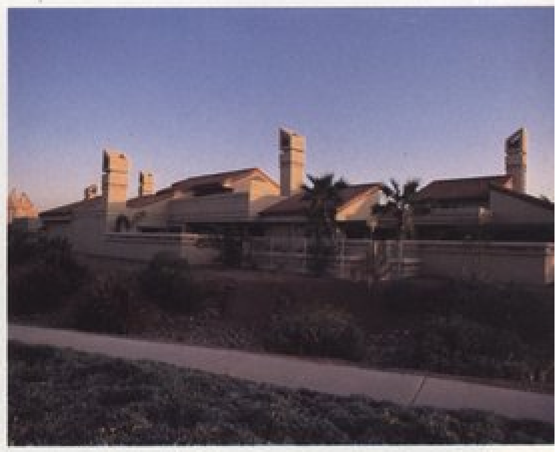
The unique features of Philippe Bay townhomes relate to how the units work in the site plan and how they are angularly attached. Units are radially sited around motor court clusters to enhance neighbor interaction, but still provide privacy at the rear where patios are located. The fan-shaped buildings, which are narrow at the front to allow for high densities, fan out at the rear to open up the interior living spaces for increased panoramic views. The attached units are designed for fee simple ownership because marketing has suggested that there is a stigma attached to condominium associations. Reaction was good as buyers and investors saw the uniqueness of the project and the livability of the units. The project demonstrated that houses don't have to be boxes to be affordable.
Photos by Marcus Sharpe



Scottsdale Racquet Club and Tennis Villas, Scottsdale, Arizona: This oasis in the middle of the Arizona desert offers social amenities along with 220 cluster homes in a single family environment.







In Scottsdale Arizona, CBY was faced with the challenge of a 20-acre barren desert site. In addition, the client, Dixon Properties, Inc., wished to develop 220 attached, single-story, cluster homes at approximately 5.5 units per acre in a distinctly single family environment.

At this project, the firm decided to establish a dual amenity focus. Central to the site plan was the concept of one or more major amenities as a community-wide recreational and social oasis. Individual residences wrap around village cul de sacs and provide a definite inward orientation to each home. Because of the harsh site and dramatic temperature fluctuations and brightness of the sun, CBY made this inward orientation an important transition between the house and desert.

To position the product in the extremely competitive western market, and establish lifestyle parameters for perspective buyers, a tennis club facility was determined to be the best focus amenity.

The firm worked with various landscaping formats for light control and added plunge pools, spas, decks and courtyard gardens to further enhance their transitional environments. All of the major rooms in each home have views oriented to this special environment.
Photography by Richard Emby of Koppes Photographers.



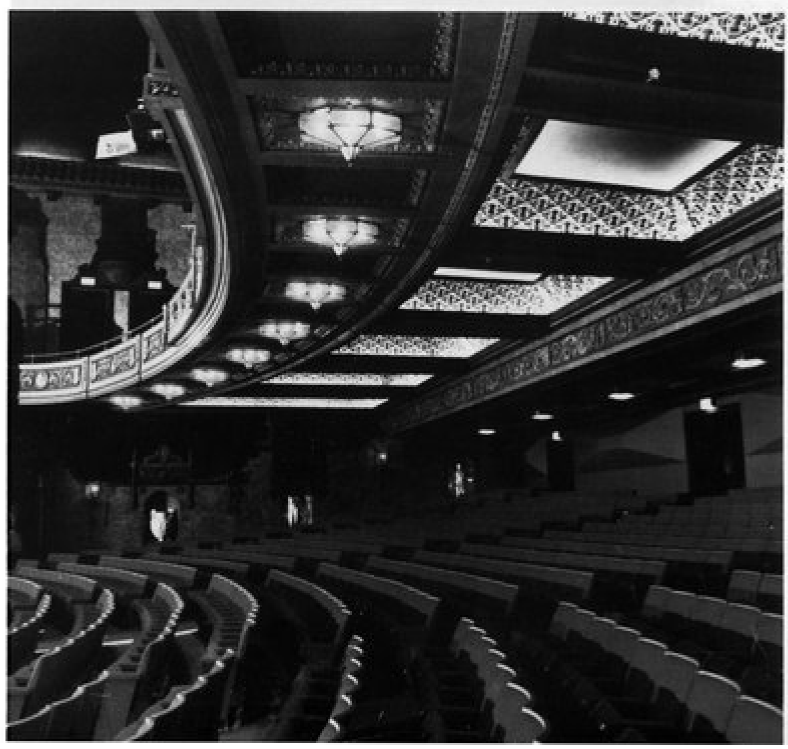
ODEONS OF THE GOLDEN AGE

John Habich

The big Jazz Age odeons of Miami, Tampa and Jacksonville were born at the junction of the first Florida land boom and the brief, golden era of "atmospheric" theater architecture that mimicked exotic geographical locales and conjoined elaborate historical styles. Now the mammoth hulks of those stately pleasure domes — for the most part disused since the inception of the low-maintenance, multiple-screen cinema complexes — are being restored because of other historical coincidences. The crest of nationwide restoration mania (and the resulting development of historical renovation as a profitable specialty for architects) has been synchronous with downtown-redevelopment fever, a positive side-effect of the malaise called suburban sprawl. Restored, grand theaters have become keystones of such central-district renewals, in Florida as elsewhere. While tall new corporate monuments brought droves by day, city planners found it took something more to get folks downtown after sundown — and that was entertainment.

Downtown Tampa, for instance, was a ghost town after business hours, beset by rumors of unsafe streets and complaints about inadequate parking. The 1977 re-opening of the Tampa Theatre as a community arts center proved pivotal toward making the Franklin Street Mall an attractive destination for nighttime spenders. The 10-story Tampa Theatre first opened in 1926 boasting a "Mighty Wurlitzer" organ, a cloud-effects machine, 10,000 lights and a false-facade proscenium adorned with statuary niches, balconies and elaborate arabesques of plaster relief work. It was designed in the florid "Florida Mediterranean" style by "Opera House John" Eberson, who dreamed up the plans for more than 100 movie fantasy-palaces.





The proscenium arch of the Tampa Theatre on the opposite page is almost overwhelming in its decoration. **Photo by Mike Norton.**
This page shows the fully restored Olympia Theatre in Miami, now called the Gusman Center. Built in the 20's, it was restored in 1972 for $4.5 million by Maurice Gusman, who later donated it to the city.
Photos courtesy of Gusman Center.



The European-trained Eberson also designed Miami's Olympia Theatre and office building — now known as the Maurice Gusman Cultural Center — a Med-Revival structure built in 1926 and said to be the state's first air-conditioned theater. Made to look like an Italian garden surrounded by castle walls, it was restored in 1972 at a cost of $4.5 million by tycoon Gusman, who donated it to the city nine years ago.

Replete with wrought-iron balconies and a roof garden, Jacksonville's Florida Theatre was fashioned after a Moorish courtyard by R.E. Hall of New York and local architect Roy Benjamin, whose firm was the forerunner of KBJ Architects Inc. Bought by the Arts Assembly of Jacksonville in 1981, and renovated for $2.5 million in private and government money, the Florida reopened to fanfare last fall.

These three theaters, and other, smaller ones around the state, are once again booking the arts and hooking the public.

John Habich *is Arts Critic for the Tallahassee Democrat.*





Above: *Second floor lobby of Jacksonville's Florida Theatre. Restoration architect Jim Rink, AIA, of KBJ Architects oversaw the work of craftsman Tommy White who restored much of the theatre's mosaics and repaired its chandeliers.* **Upper left:** *Main entrance to the theatre lobby showing telephone booths at rear and mezzanine above.* **Left:** *View of the stage from the balcony.* **All photos by Steven Brooke.**

HIGH RISE CONFINEMENT FOR THE "INNOCENT UNTIL PROVEN GUILTY"

Randy Atlas, Ph.D., AIA





Top: Aerial view of northwest corner of stockade showing site drainage ponds, entry road and under building parking. **Above:** *Elevation showing stacking of building units.* **Photos by Patricia Fisher/ Steve Brooke Studio.**

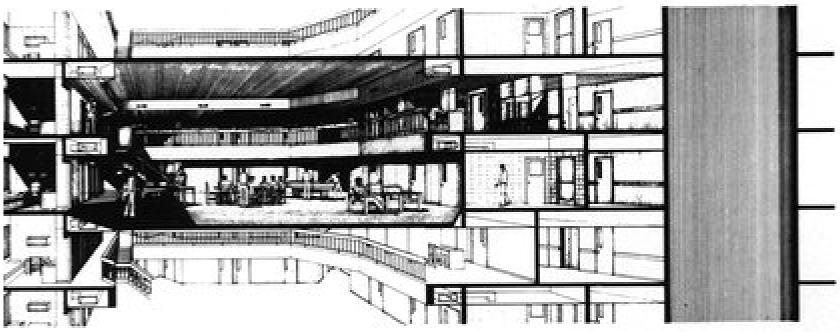
The statistics are thought-provoking. Admissions to the Dade County Department of Corrections and Rehabilitation have increased 44 percent in the last eight years. The average daily population for Dade County jails has increased fifty percent over the last four years, resulting in severe overcrowding. A court order issued in 1982 ordered immediate reduction in jail housing to relieve the problem of overcrowding and levied a $1000 per day fine to the county jail when it exceeded the court ordered population cap. In 1982, a $20 million bond issue was passed in Dade County to provide funding for 2,500 additional inmate beds.

In response to the need for additional inmate space, Dade County commissioned the Coral Gables office of Harper & Buzinec Architects/Engineers, to design a 1000 bed maximum security facility for male pre-trial detainees adjacent to the existing Dade County Stockade. This Dade County Stockade Expansion was to be flexible in design to allow the facility to grow with the changing requirements of the local criminal justice system, and allow for humane, constitutional, and cost-effective detention for those persons ineligible for release alternatives. Construction of the new facility is due to begin in June, 1984, with completion scheduled for approximately fifteen months later.

The design concept for the new facility was based on three important factors: the use of rewards as incentive for behavior, the establishment of operational procedures that encourage and facilitate interaction between inmates and staff, and the fact that the facility will operate in a decentralized form where inmate movement is greatly reduced and all functions are brought to him including food service, visitation and immediate access to outdoor recreation.

The jail population will be accommodated in 21 housing units of 48 men each. These housing unit groupings permit a wide range of classification possibilities as well as having one correctional officer for every 48 inmates.

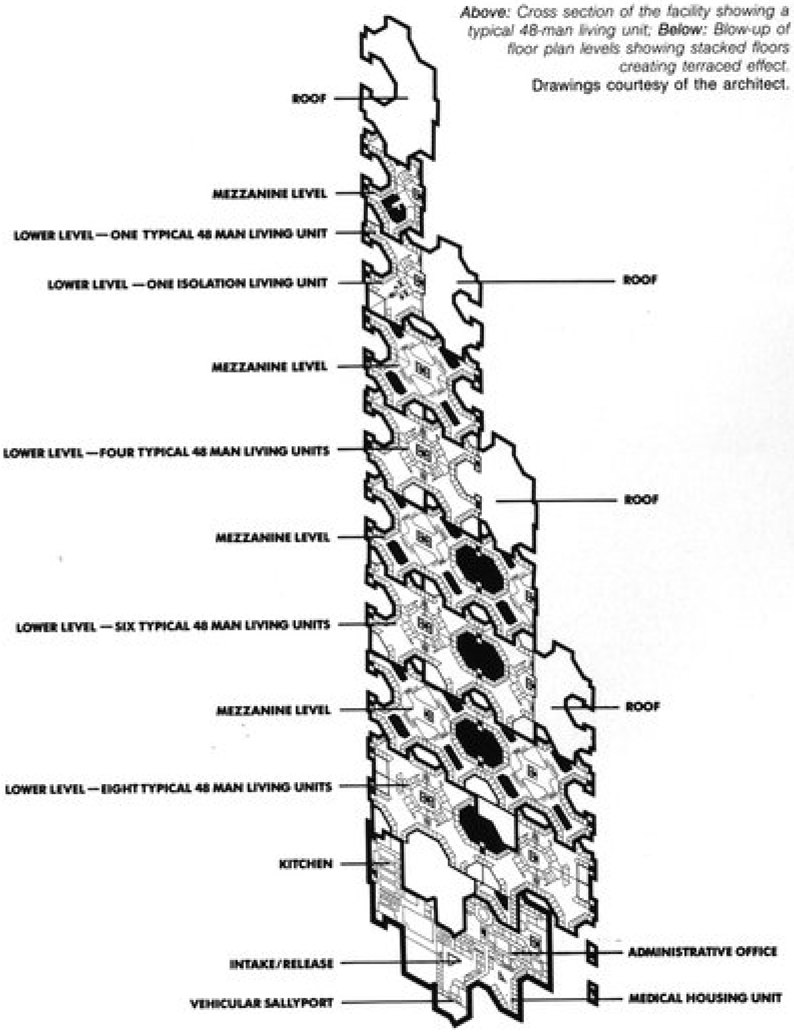
The operational philosophy of the facility is based upon The Federal Bureau of Prisons' "Functional Unit Management Concept." In this concept, the correctional officer works within the living module in a supervisory role. He works among the inmates without any form of separation from the residents. Officer security is main-



tained by the use of electronic body and telephone alarms. The need for frequent and costly inmate movement is eliminated by delivery of all services to the housing unit.

The architectural design of the Stockade Expansion makes a positive contribution to the correction program by improving operational efficiency so that the facility can be effectively managed by custody staff and be built and maintained at a lower cost.

Room furnishings, fixtures and finishes are non-institutional. Rooms are furnished with simple beds, wood desks, and porcelain sinks and toilets, as opposed to traditional steel fixtures. Because vandalism is greatly reduced by the management style of the jail, fixtures are not usually broken and are considerably cheaper to purchase and replace if the need arises.



Above: *Cross section of the facility showing a typical 48-man living unit;* ***Below:*** *Blow-up of floor plan levels showing stacked floors creating terraced effect.*
Drawings courtesy of the architect.

The new facility will be located on the 17-acre site near the Miami International Airport. The building has masses of various heights though no section is higher than nine stories above grade. Two main elevator cores, one servicing ten stops and the other six stops, provide the primary vertical transportation system for the building. The two elevator cores are connected below grade by a 350-foot service and utility corridor.

The facility is intended to take on a non-institutional appearance to minimize the visual impact of its security and control features. The fenestration of the facility is comprised of spandrel glass panels and precast concrete wall panels that also encompass the exercise courtyards. The spandrel panels further add to the design of the building by their energy conservation features, and the added security feature of being unable to locate the inmate room windows for outside communication. Rooms are ventilated by variable air volume single-zone systems. All housing units and administration areas are air-conditioned for climate control. All smoke detectors and smoke evacuation systems, security vestibules and doors, fire alarms, sprinkler systems, emergency power systems, and energy management systems will be computer operated.

Special color schemes and graphics have been developed to identify the 21 separate housing units, associated elevator lobbies and dayrooms. The use of color in conjunction with graphic symbols and letters create a complete system for identifying each and every area of the building. Exercise courtyards are enclosed by security walls in order to facilitate a full range of activities. Overhead screen enclosures will secure exercise areas against escape and contraband introduction.

Because this is a high rise jail without corridors, the new facility is unique as a correctional institution. The lack of corridors permits easy surveillance and eliminates blind spots, and reduces the length of travel by staff and service. The design also improves upon the gross to net square footage ratio and helps simplify the often confusing process of finding one's way through a large and complex building.

Randy Atlas, Ph.D., AIA, *is Assistant Vice President of Harper & Buzinec. He has also worked for the Florida Department of Corrections and has a Doctorate of Criminology from Florida State University.*

COMMENTARY ON THE DADE COUNTY STOCKADE EXPANSION

David M. Harper, AIA

"If this facility could serve to return those incarcerated to the free world in no worse condition than that in which they came, we will have created a unique facility and made a major contribution to society."

The Dade County Stockade Expansion Project has been called, by some, a model jail for metropolitan areas throughout the United States. Its validity has been questioned by some, but whatever their opinion, everyone seems to agree that it's a bold new step in the evolution of "an Architecture."

Today, architects and designers seem to be searching to elevate the significance of the art form that many believe began to dim during the Modern Movement. The so-called "post modernism" that fills the pages of current thought, is a response to society's need for a meaningful continuum . . . a recall of historical form and metaphor. It is a look beyond function, a movement that we hope serves architecture as a reflection of the higher needs of society. Architecture is, after all, a mirror held to the consciousness of a civilization. If this is so, then unfortunately correctional architecture is one of the most valid expressions in today's world.

With this sense of purpose, we embarked on the creation of a facility that, in some way, attempts to address our concern about the detrimental effects of human behavior. It was impossible to approach the design as a shell for the warehousing of human beings. Our basic understanding of people told us that they react to environment. If that premise were not true, there would be little need for architects and architecture as we know it. However, architecture must be contextual in order to be valid, and we, as architects, must be mindful of the charge that society has placed upon us. In assessing that responsibility, one might look to a traditional response. Perhaps the reason for the creation of "hen-house" correctional architecture is something more than a response to the rural locations upon which these buildings were often placed. More probably, they are the result of the citizen's interest in spending as little as possible to deal with misfits. Perhaps we should consider the roles of the facility in accommodating the objective of punishment.

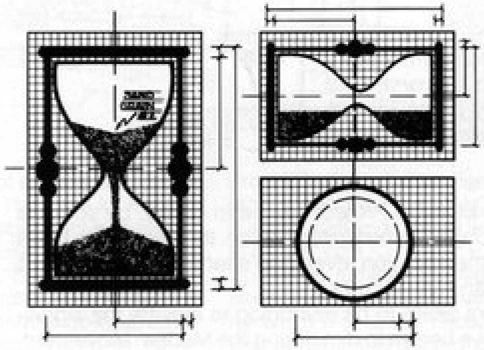
The courts have clearly ruled that "confinement" constitutes appropriate punishment and the loss of liberty is the role of a confinement facility. In the case of a jail, as opposed to prison, those awaiting trial must be considered innocent until proven guilty. Perhaps a jail, then, should be viewed as secure accommodations for innocent people. A radical view indeed, but a basic concept that separates our free society from totalitarian dictatorships and Fascist states.

Some observations about the proper role of the jail in the Criminal Justice System certainly suggest a minimalistic approach. After all, if the only proper role for a jail is to provide secure housing, then maybe in designing the Dade County Stockade Expansion, we have run the risk of over-intellectualizing the process. However, we have identified several goals that haven't been successfully accomplished in more traditional jails. For example, we quickly abandoned the idea of rehabilitation as one of our goals. Instead, we set out to achieve the less lofty goal of designing an environment that would have the least detrimental impact on human beings. If this facility could serve to return those incarcerated to the free world in no worse condition than that in which they came, we will have created a unique facility and made a major contribution to society.

David M. Harper, AIA, *is President of Harper & Buzinec and he is one of the Principals-in-Charge of the Dade County Stockade Project.*

TIME FOR DESIGN

1984 Spring Education Conference
Grenelefe Resort, June 15-16



"Time for Design" is the theme of this year's Spring Educational Conference and it was an idea conceived to help Florida architects deal with the ever-increasing demands which are made on their time, but are really peripheral to the practice of architecture. These activities are essential to the practice of architecture, but they are not the profession's primary objectives. It is how to deal with these demands on the architects's time that the Conference lectures will deal.

Program Highlights

J. Michael Huey, FA/AIA General Counsel, will provide a legislative update discussing changes enacted by the 1984 Legislature . . . and how they will impact the time and operations of architects. A better understanding of these governmental forces will help attendees to plan and react to them in an orderly and time-saving manner.

Nora Lea Reefe owns a consulting firm specializing in human resource management. Human resource management is one of the most difficult, yet essential, aspects of any profession or businesss. Widely published, Reefe's knowledge of human resource management and its relationship to effective production and marketing have made her a highly respected management consultant.

Senator John Vogt will present an update on the Threshold Building Law, one of the latest intrusions into the practice of architecture. Enacted by the 1983 Legislature, Senator Vogt was the prime sponsor of the original bill. At the Conference, he will appear on a panel to discuss the law and any changes that are made to it during the 1984 session.

Dwight Holmes, FAIA, will lead two presentations with the assistance of his partner Dean Rowe, AIA, on Project Management and Awards Submittals. The first program will focus on successful project management . . . or, how to save time by managing the client. The second presentation will highlight ways the Rowe Holmes firm has found the time to enter design competitions which have yielded numerous awards in recent years.

Other program topics to help architects find "Time for Design" have been selected by the Spring Conference Committee. One is a session to be led by an architect on effective office management practices.

The Conference Committee is also negotiating with a nationally known speaker on Time Management and Effective Delegating. These two presentations will show you practical and useful ways to foil the time bandit and learn to delegate, not dump.

In addition to all of this, there will be lots for the family to do. This year's conference, since it is taking place in mid-June, was planned with the family in mind. There is even going to be an ante-bellum "Gone With The Wind" plantation picnic at Cypress Gardens.

"The Stressfulness of Spousefulness" will be the topic of a very special presentation by Dr. Susan Dellinger, a veteran speaker on all phases of communications. Dr. Dellinger will also make a luncheon address on maximizing quality time in the dual career marriage. The presentation will focus on managing and minimizing stress by the two career couple.

Arrangements have been made for children ages 4-12 to enjoy a day at "Camp Grenelefe" on Saturday. Pre-registration for the children's program is a must.

FLORIDA ON THE DRAWING BOARDS

1984 Unbuilt Design Awards Program

The Second Annual FA/AIA Unbuilt Design Awards Program will top off the Spring Education Conference. Redesigned to be more educational in nature, the program will feature a presentation of entries in "school jury" format by the finalists at the closing general session on Saturday afternoon. The give-and-take between jurists and finalists will be educational for all involved.

The jurists will play a crucial role in the program, and an outstanding panel has been assembled under the direction of Design Awards Committee Chairman Henry Alexander, AIA.

Antoine Predock, FAIA, is Principal and Sole Proprietor of Antoine Predock, Architect, Albuquerque, New Mexico. Educated at Columbia and Harvard, Predock was the recipient of both the Rome Prize Advanced Design Fellowship in Rome and the William Kinne Fellows Memorial Traveling Fellowship from Columbia University in 1962.

Predock has held educational positions at a number of universities, gives frequent lectures and has served on many design juries. He has been the recipient of many awards, including a four time winner of **Architectural Record's** "Record Houses" Award. In January, he received a Citation in the 31st Progressive Architecture Awards Competition.

B. Mack Scogin, AIA, is a Managing Principal in charge of design for Heery & Heery, Architects and Engineers Inc. in Atlanta. He has a Bachelor of Architecture degree from Georgia Institute of Technology.

Scogin has been the recipient of many chapter and state design awards and his work has been published in a number of national magazines.

Scogin has been with Heery & Heery since 1967. During this time, he has been involved in the design and management of a large majority of the firm's major projects.

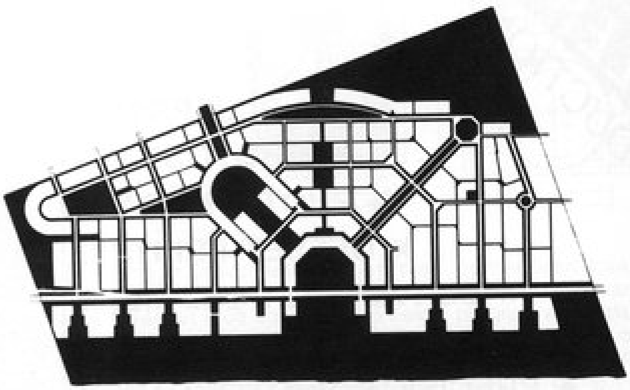
Paul Kennon, FAIA, is a principal in the Houston-based international firm of Caudill Rowlett Scott, Inc. He is a recipient of numerous state and national awards of recognition. Kennon is currently a guest lecturer at the Yale University School of Architecture.

His firm's recent projects include the Stephen C. O'Connell Activities Center at the University of Florida, which received a Texas state award.

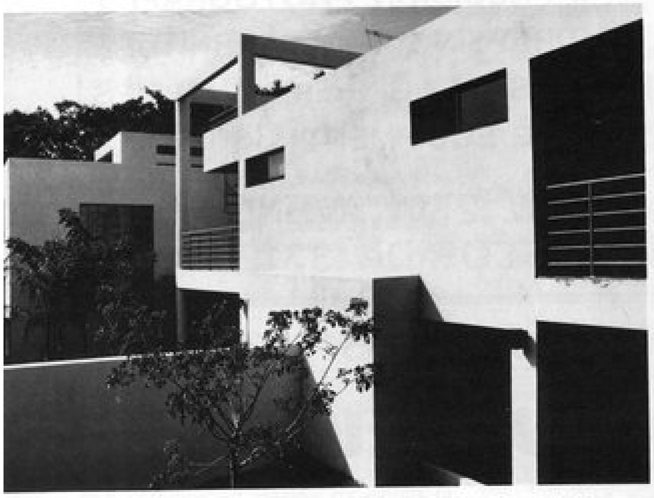
AIA CHAPTER DESIGN AWARDS

Florida South

The 1983 Florida South Chapter/AIA Design Awards Program recognized four outstanding projects. The jurors for the competition were Walter F. Wagner, Editor of *Architectural Record*, Mark Simon, AIA, and Steven Peterson, Architect and Professor at Columbia University.







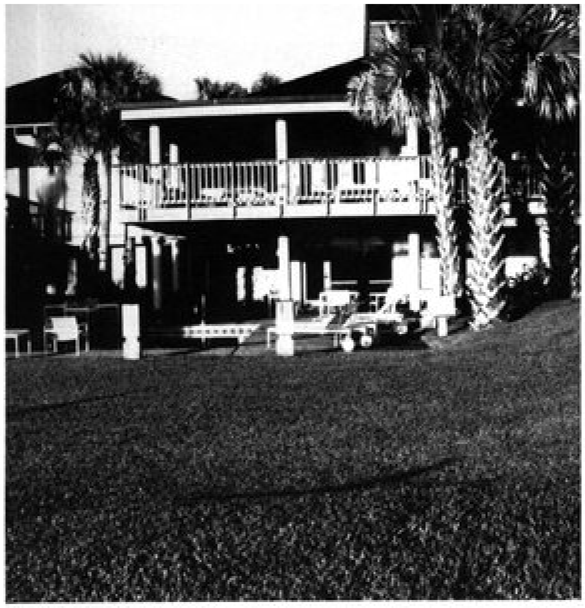


Top: *The Master Plan for the New Town of Seaside, Walton County, Florida was designed by Andres Buany and Elizabeth Plater-Zyberk, Architects. The program calls for a new vacation resort of 350 dwellings to be located on 80 acres with 2800 feet of beach front.*

Above: *Banyan Manor in Coconut Grove was designed by Architeknics. Project architects were Edward C. Berounsky, AIA, and Ramon G. Perez-Alonso, AIA. Banyan Manor is a three-unit residential development. The program requirement was to design a typical unit layout, 1500 square feet, to be repeated three times on a very narrow site.*

Top right: *Atlantis on Brickell in Miami was designed by Arquitectonica. It is a highrise condominium apartments of 96 units including two parking levels. After reviewing the slides, jury members Mark Simon and Steven Peterson felt that the project was clearly a winner . . .* Photo by Norman McGrath.

Right: *The Fanjul Residence in Coral Gables was designed by Spillis Candela and Partners, Inc. Julio Grabiel, AIA, was the Principal in Charge. This is a private residence which was renovated to meet the needs of the current residents. Program requirements were a new master bedroom, total remodeling of the existing kitchen, a larger dining room and a concealed outdoor terrace.* Photo by Stephen Brooke.



Palm Beach

The 1983 Palm Beach Chapter Awards honored four firms for architectural excellence at the annual installation banquet at the Breakers Hotel.



Top: *The Richard E. Lindner Residence on Sailfish Point, Stuart, Florida was designed by the West Palm Beach architectural firm of Peacock & Lewis. The project was presented the Architects' Award for Excellence in Single Family Dwellings. The house is 5,000 square feet elevated above the ground with large interior rooms with extensive views of the ocean. The effect of the house is kept rustic through the use of exposed structural wood framing and a shake roof.*

Right: *The North Palm Beach Community Center by Yeckes-Luchner Architects, P.A., is a 12,000 square foot multi-use facility designed to meet the recreational and social needs of the Village of North Palm Beach.*

Below: *Apostrophe by Patrick Hazan was designed as a clothing shop within the exclusive Bal Harbour Shops in Miami. Architects for the project were Brosche & Nichols, Inc. of Lighthouse Point.*

Right bottom: *Berkshire by the Sea, a time-sharing condominium resort in Delray Beach was designed by Delray architect Robert F. Currie, AIA. He is president of Robert Currie, AIA, P.A., Architects and Planners. Berkshire is an angular, five-story stepped-back structure that wraps around the perimeter of the lot. The 45-degree angle of the building provides all apartments with an unobstructed view of the ocean from private balconies.*

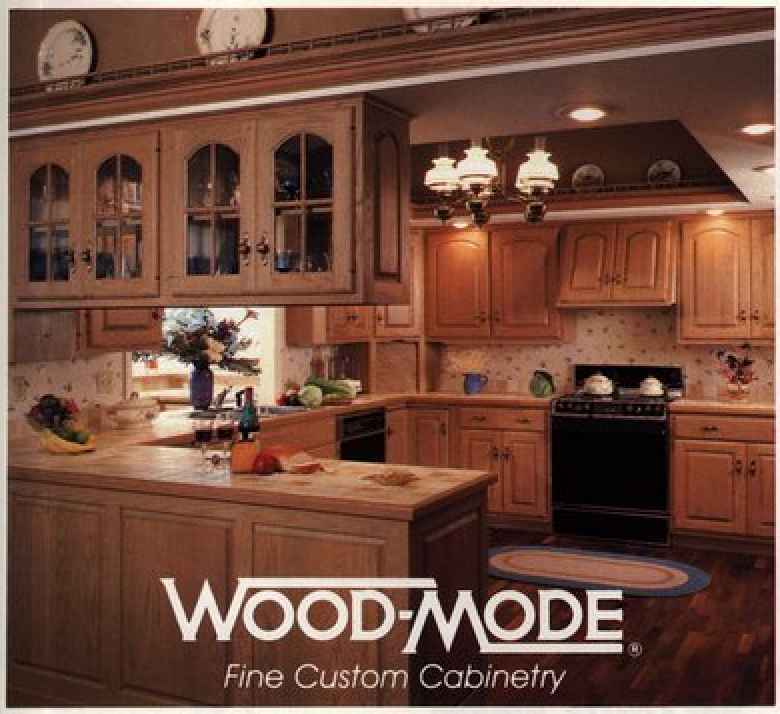




Continued from page 7

firm's Orlando office. The **Monier Company** has expanded their Lakeland facilities to increase the production of concrete roof tile for the southeastern United States. The new technology that will be employed at the expanded Lakeland facility will allow producton at a rate of 200 tiles per minute. **The Concrete Institute of Florida, Inc.** has announced the appointment of **Ned Chatelain** as their new Assistant Director. **The Concrete Institute**, formerly the Concrete Promotion Council, is the promotion and technical arm of the Florida Concrete and Products Association.

In February, 1984, **The Evans Group** of Orlando moved into its new 10,000 square foot headquarters. The new facility will allow the architectural design and environmental planning firm to expand its staff to 52 to handle residential and non-residential projects in twelve states. Fort Lauderdale Architect **Randolph C. Henning** has recently been awarded a research grant from the AIA Foundation College of Fellows Fund to assist him in his present work concerning the Florida work of Frank Lloyd Wright. The award enabled **Henning** to travel to Taliesin West in Arizona to review the Florida-related material in the Wright archives. In Arizona, Henning spent four days studying approximately 25 projects Wright designed for locations in Florida. He is now preparing a report to the AIA Foundation concerning his trip and his research. Please contact Henning at (305) 491-7729 if you have any material or information that would help him with his research.



LETTERS

Dear Editor:

The January issue was a good one and the editing of my article was well-done except many items of importance had to be cut and I was sorry that I did not personally have the ability to write it all in a tighter vein to include observations that may have had meaning for others. The photos did little to explain my statements about grammar wtihout being noted in some way.

The photo of the rainspout was not part of the Deerfield Building as noted in the magazine but was part of the 350,000 S.F. Toyota Parts Warehouse in Jacksonville . . . the two buildings are quite different.

I gave you the wrong credit for the Unitarian Church photo . . . it should have been Michael Dunlap instead of Belton Wall.

The magazine is looking very good. The variety of articles gives differing viewpoints equal time and that is good.

Best regards,
Robert C. Broward, AIA

Dear Editor:

I was impressed by the quality and the heft of our magazine and just wanted to let you know that I think it is "first class."

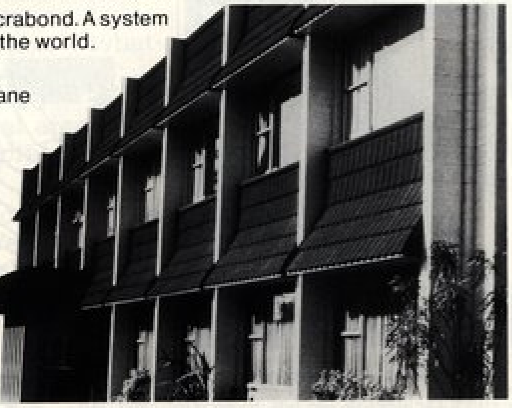
With all best wishes,
James J. Jennewein

Dear Editor:

Thank you for printing Bob Braun's Firestone picture and Howard Means' funny piece from the Orlando Sentinel. As partner in charge of information, I'm always gratified to see our name in print. But as the talker in the office, I'm often credited with more than my share. In this case, Chalmers Yeilding was the project architect, not I.

Sincerely,
DIVOLL & YEILDING ARCHITECTS, INC.
Leslie Divoll, AIA

(See page 32)

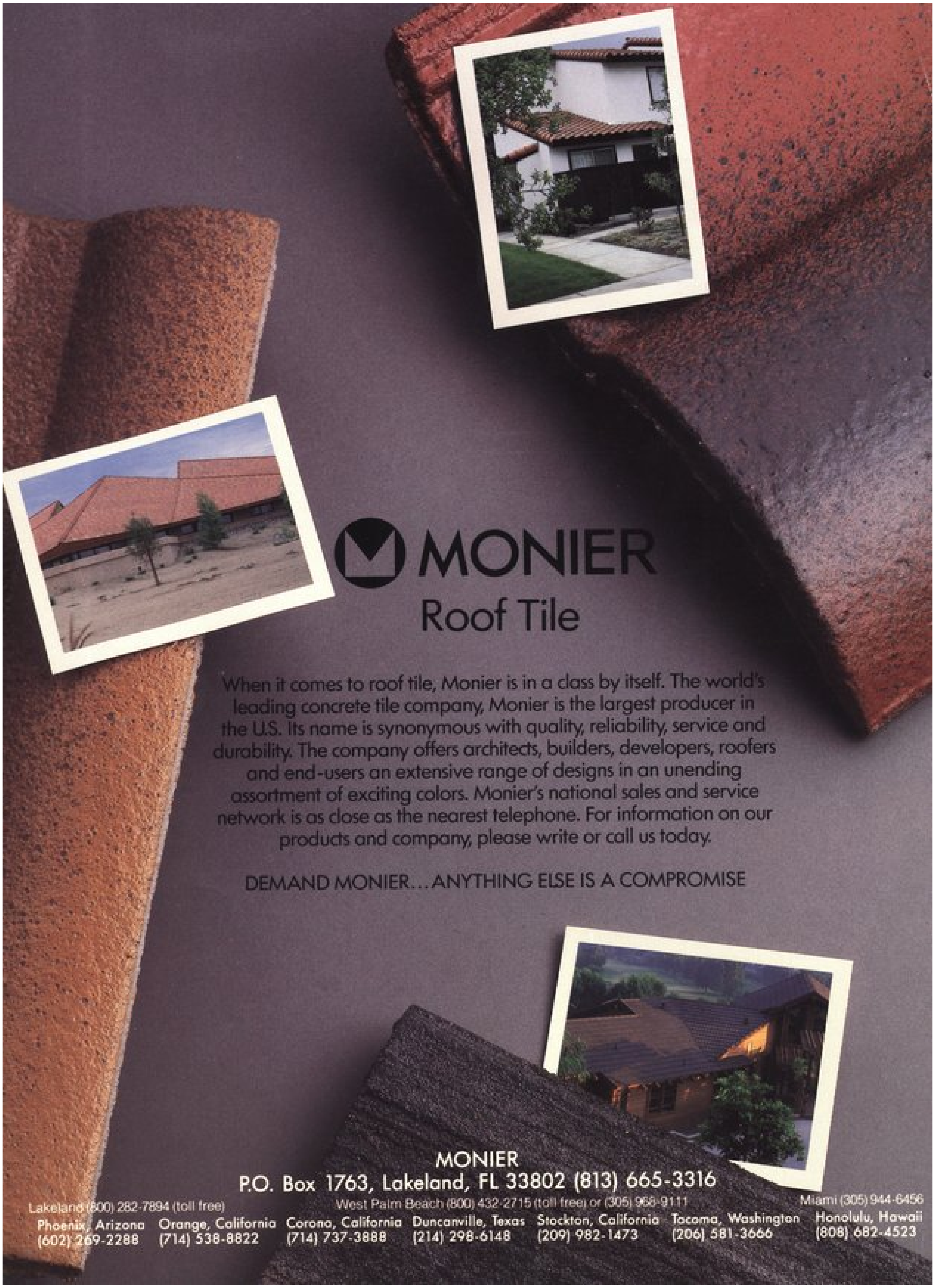


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